

The Heroine's Journey towards Wholeness as seen in Margaret Atwood's *Surfacing*

Hendarti Azizah Ayuningtyas, Rahmawan Jatmiko*
English Department, Universitas Gadjah Mada, Indonesia

*Corresponding Author: rahmawan.jatmiko@ugm.ac.id

ABSTRACT

This study discusses the psychological journey of the female heroine in Margaret Atwood's *Surfacing*. This paper applies the psychological approach since it is believed to be the most suitable approach to analyze the process of the heroine's journey towards wholeness. It examines the process of individuation in the main plot of the novel and the characteristics of the process on the heroine's personal quest. The portrayal of the individuation process is identified through the theory of individuation proposed by Charles Gustav Jung which discusses the process of the individual's development towards psychological completeness. In order to support the analysis, library research was conducted using the novel as well as the supporting articles from any reliable websites. The result shows that the heroine's journey can be translated as Jungian's theory of individuation as there are six characteristics of the process of individuation found within the story. Furthermore, five stages occurred in the heroine's journey, namely the recognition of the *persona*, the assimilation with the *shadow*, the confrontation with the *animus*, and lastly the appearance of the *Self* that leads the heroine towards psychological wholeness.

Keywords: *process, individuation, wholeness, journey, psychology.*

INTRODUCTION

Human psychology and mental disorders have always been an emerging topic of discussion. As the technologies continuously evolve, there is an increase in mental health awareness, not only from the academic field but also in arts and cultures. There are many movies, dramas, and literary works with psychological theme being produced to gain more people to recognize the importance of the human mind; among them are the works from Margaret Atwood. The paper uses one of her notable novels, *Surfacing*, that leads her to achieve national and international recognition as a writer.

Surfacing was Atwood's second novel, published by McClelland and Stewart in 1972. It is one of Atwood's most successful works, which tells the story of an unnamed narrator who returns to her hometown in Quebec, Canada, to find her missing father. Accompanied by her lover, Joe, and a married couple who has been her friend for months, Anna and David, the female heroine recalls her past and remembers some events and feelings she experienced in her childhood. While trying to find clues to her father's mysterious disappearance, she discovers her inner self through a psychological breakdown with the help of nature and her surroundings. As a young woman who had just lost

her baby to an abortion, the narrator of the story identifies as an emotionally unstable and unreliable character. She lost the sense of feeling towards others and feels disconnected from people and the world around her. She lives in the state of “the conscious mind” and does not want to cope with the possible reality of her father’s death; she believes that he is still alive and is lost somewhere in the wild.

The narrator of the novel suffers from the division of the inner self, and the whole novel deals with the journey to create unity between each aspect of her psyche. As she makes a trip to the place where she was born and experiences flashback moments to recover her traumatic events, she can finally attain emotional wisdom and completeness within herself. Therefore, this research explores the psychological journey towards wholeness as experienced by the novel’s heroine. The analysis applies the psychological approach in order to find the best results, for it provides the development of one’s inner mind as well as how the individual achieves a psychological integration on the psyche.

LITERATURE REVIEW

Atwood always successfully delivers her main character with a unique, complex and strong personality. Thus, many studies have been conducted on the analysis of the character. There are some scholarly works that discuss the main character of Margaret Atwood’s novels, such as *Cat’s Eye*, and *Lady Oracle*. For example, Widyaningrum (2018) on the development of Elaine Risley. The research investigates how the character of Elaine Risley develops in the novel *Cat’s Eye* and examines the factors which affect Elaine Risley’s character development. The findings show that Elaine Risley always experiences development in her character throughout her life; The results also show that Elaine Risley’s character development is affected by several factors namely Toronto as her environment, her experiences with bullying, the men and women in the society around her, her own paintings, the cat’s eye marble, and the Virgin Mary.

Some studies on the novel *Surfacing* have also been conducted previously. Gautam and Sinha (2012) examine the interaction between the main character and nature, and its role on her self-exploration and maturity. They explore the main character’s discovery about herself, her surroundings, women exploitation and oppression by men, and also a memory of her parents that eventually leads her to attain a spiritual wisdom within herself.

Another study is Bhalla (2012). It focuses on the female main character. Balla (2012) stated that power and domination directly oppress both the feminine world and the natural world, and the female main character’s association with nature raises her consciousness of victimization of women. Balla (2012) further argued that the novel constitutes a representative literary example of ecological feminism, because the language, events and characters in this novel reflect a world that oppresses and dominates both femininity and nature.

Another study on Atwood’s *Surfacing* was carried out by Endurance, Babae and Majeed (2014). It focuses on the unnamed narrator’s life transformation on the island which gives her privilege to see things from a different perspective. The protagonist’s encounter with the nature vividly revealed the identification of life, putting on a new identity and refusing to be a victim.

The present paper deals with the process of finding the Self, a concept in which a person can have the consciousness and unconsciousness balanced in their inner world. *Surfacing* has unquestionably been studied from different angles. Many researchers conducted on the novel are usually aware of the fact that the novel is all about a journey, both physically and spiritually. However, most of them are less aware of the aspects on the narrator’s inner mind: what happens inside her world and how she develops herself from there. Thus, the present paper is different from the previous one. While some previous papers have endeavored to analyze the feminist side of the main character and the relation with the nature, the present paper put more emphasis on the process of the narrator’s attempt to reach wholeness to be psychologically ‘complete’.

THEORETICAL FRAMEWORK

In analyzing the psychological aspects of the main character, the theory of the psychology of literature by Wellek and Warren (1942) and theory of individuation by Jung (1966) are used.

Individuation is the process of becoming an "individual" or the attainment of self by which individual beings are formed and differentiated from others; in particular, it is the development of the psychological individual to be distinctive from the general or collective one (Jung, 1966). It is when the individual wants to be different from the other and separate the unconsciousness from the collective to the personal one. Individuation happens when the individual realizes his/her unique nature, even though he/she belongs to a particular group and will be differentiated by the words like 'you are what you are' and 'I have life of my own'. Individuation can also be understood as a process of psychological integration between the conscious and the unconscious.

According to Jung (1966), contrary to the external world, the world within oneself is an entirely different one. This inner world is more chaotic and complex, and it is called the unconscious. In the Jungian psychological framework, the process where the individual self develops out from an undifferentiated unconscious to the conscious world is called "Individuation". It is the process of integrating the conscious and the unconscious in order to attain self-actualization and wholeness to one's psyche. To attain psychological completeness as a result of the individuation process, there are several steps that one has to complete; the recognition of Persona, the assimilation of the Shadow, the confrontation with the Animus, and the appearance of Self.

According to Jung (1966), there are two basic structures of personality: consciousness and unconsciousness, while unconsciousness is further divided into a personal unconsciousness and collective unconsciousness (Hall, Lindzey & Gardner, 1997). The consciousness is the psyche (a Jungian term used to describe a pack of one's thoughts, feelings, behavior, and emotions), which is fully recognized by each individual, or precisely

the field of one's awareness. There is ego as the central part of the consciousness, which takes the role of the gatekeeper between the mind and the world outside, making contacts to the external world and forming an identity. The Ego will determine which contents are reflected in consciousness and which are repressed and ignored (Jung, 1966). Unconsciousness, however, is more complex and completely different, but also compensatory to the conscious aspects (Fordham, 1953). The unconscious contains the events or memories that the ego represses or disregards for various reasons. It contains the things whose energy is not strong enough to be maintained in the consciousness. What belongs to consciousness is what 'I' know about myself and the world, while the unconscious is filled with things 'I' want to forget, 'I' repress, 'I' do not like, and what is not socially acceptable (Fordham, 1953). These do not completely disappear and deleted from the psyche, but rather occupy the personal unconscious to continue influencing one's personality.

The personal unconscious is born from an individual's many repressed impulses and desires, that is child-like in nature, and it is where the multitudes of forgotten experiences dwell. (Jung as cited in Fordham, 1953). As someone is growing up, many of the attitudes change and some are lost or instead pushed away into the unconsciousness. Small children are often lustful, acquisitive, and aggressive, show all the tendencies that the adult is supposed to have grown or been educated for (Fordham, 1953). These repressed tendencies are what Jung calls the personal unconscious. These memories, impulses, wishes, or perceptions are not entirely under the control of each individual's will, but when the repression weakens (as, for instance, in sleep), it can be recalled and appeared in disguise as a dream or fantasy.

The last term of Jungian's basic structure of personality is the collective unconsciousness, the most important contribution of him to the psychological world. Jung (as cited in Kalia, Singh & Singh, 2002) defines the collective unconscious as an inherent knowledge, storage where our collective experiences as humans are kept. In addition to the personal unconscious that mainly gathers the elements from one's life experiences, the collective unconscious contains a more universal

and inherited element. Later, Jung states that the collective unconscious “influences all of our experiences and behaviors, especially the emotional ones, but we know about it indirectly by looking at those influences.” (Jung as cited in Kalia, Singh and Singh, 2002). Humans inherit the tendencies and possibilities to summon the life experiences that happen in the past, to make them act more selective and aware of the world. The basic component of this term is the archetype symbols, such as shadow, animus, and Self.

As Jung (1966) states that the collective unconscious is the unconscious deep layers. In it exists the 'primordial images' that are familiar to humans. It contains many ideas inherited and passed down to generations; they repeat themselves through history and result in the recurrence of similar legends and themes at different times around the world (Hernandez, 2015). These abstract images are what Jung calls the archetypes. They have been imprinted upon the mind of every human being for eras, but it needs certain conditions to be able to reappear (Hernandez, 2015). However, although the archetypes belong to the unconsciousness, it still influences one's psyche, both in the form of dreams or indirectly appears on the production of human arts.

The Self that has been mentioned previously, is the archetype of wholeness. To go towards psychological wholeness, the individual should recognize the Self in the first place. The process of finding and recognizing Self is called individuation. Wholeness is also considered a symbol of unity and totality in oneself. The unity within the Self can lead to a conflict since the two different aspects of personality is being united into one. However, on the process of individuation, the individuals must not strive for perfections. To reach wholeness does not mean to become perfect by ignoring the flaws, guilty and dark sides of ourselves. It is, on the contrary, a personal quest to realize the things we do not want to see closely, or to be precise, the imperfections which the individuals kept inside the unconsciousness. Thus, the process of individuation is one of many ways for an individual to be psychologically completed by accepting the true nature of ourselves, both the bad and good ones.

There are some characteristics which can be used as a reference for each individual to determine whether they experience a psychological journey which belong to Jungians process of individuation. The characteristics are as follows.

Individuation is mostly experienced by middle-aged people, or those who lives in the second half of what Jung calls “the stages of life”. The second half of life, as Jung states, is the phase to find a new meaning and purpose of living, and this is when the neglected, inferior, and undeveloped personality is found and born (Fordham, 1953). On the first stage of life, the individual responsible to fulfill social expectations according to their position in the society, while on the second stage they often have to deal with the feeling of emptiness and lack of meaning in their lives, for they are too busy dealing with the world and abandon their inner mind. Thus, it is not impossible that individuation process happens to those who have been successful in their life, have chosen the right career path, have been in marriage, built up a family, have children and so on.

Individuation happens to a mature individual who went through serious circumstances such as illness or neurosis; any experience that forces an individual to stray from the ordinary and into a 'new way of living (Jung as cited in Fordham, 1953). In accordance with characteristic number one, it is possible for some adolescents to feel depressed and become mentally unhealthy because the social obligations they have to pursue while ignoring the inner values within themselves. As Fordham (1953) states that mental illnesses seem to appear more frequently when an individual is no longer satisfied with youthful drives. The unpleasant experiences, a chaotic and undeveloped inner self in the first stage of life often lead the individual to a psychological break down; find a new path and purpose of living. Moreover, they have to be fully aware of every consequence and able to overcome it through the process of individuation.

The process of individuation is sometimes described as a psychological journey, a long-term process that takes undoubtedly a long way of sufferings and struggles to an individual, psychologically and emotionally (Cremers, 1986; Fordham, 1953; Franz, 1964). The emotional pain

appears because of some reasons; an individual should develop the unconsciousness that includes the darkest side of one's self and forgotten memories, and individual should leave their past which creates the feeling of alienated and alone.

There is recognition of the archetypes (the shadow, animus/anima, the father, the mother, the wise old man, the self, etc), which comes in disguise as symbolic figures in dreams or imaginations (Fordham, 1953). Each individual should recognize the hidden meaning of the archetypes on the process of individuation, because it can lead them towards wholeness and becoming an "individu" (the version of individual which is less social construct). Franz (1964) states that there is always both sides of dark and light in the personification of the unconscious—the shadow, the anima, the animus, and the Self. The individual has to overcome both the light and the dark aspect of the archetypes and accept a valuable lesson they represent, nurture and follow. Recognizing the archetypes will be the most difficult part in the process of individuation, however, when they had found their presence, the access of the psyche will also open and thus being the entrance or beginning of the cure.

On the process of individuation, we can see the appearance of Self as the center of one's psyche. On the consciousness state, an individual can only recognize the ego as the center of one's inner mind. After a long process of individuation, they will develop the unconsciousness so there is a changing in which the Self overtakes the ego as the center of mind. Self will be responsible for leading the kingdom of mind, which consist of both the consciousness and unconsciousness that lived in harmony.

Individuation process will be developed in stages, not necessarily in order. There is no standardized phase and there is no exact time and period for one particular stage. However, there are some basic steps that usually built the process. According to Franz (1964), individuation process is generated through a wounding of personality and its suffering. Thus, before the first stage begins, there is a cause that triggers the process by affecting one's psychological stability. The other basic steps will be described briefly as follows.

There is a process of dealing with the persona as the start of the individuation and later the ego on the next step. The meaning of each concept has already been described in the previous section. It is basically when a person is aware of the 'mask' he/she usually uses to face the world, and later questions his/her true self. This is the start of experiencing the psychological quest.

Another stage of individuation is called 'assimilation with the shadow'. The individual should realize the shadow as the dark sides of a person, try to be aware of its existence, and try to understand that it is part of ourselves that have to be cared the same way as the other aspects of our psyche. It is usually done by a 'projection': seeing the bad things on other people but they are actually the things we hate on ourselves. Each individual has to develop their *shadow*, because it can be the source of human creativity. It can also lead people to be less dependent on the *persona* for accepting their imperfect value as the true self they actually are. The process of recognizing the shadow may take a long way of life for a person.

The next stage is called 'confrontation with the *animus/anima*'. The individual has to develop the animus (women's masculine inner figure) and the anima (feminine sides of a man) as part of their psyche. It can appear either negative or positive for each individual, but it is important to accept both of them as it is. The confrontation with animus/anima means that a person should acknowledge that there are aspects of the opposite gender on every human being. These aspects are the ones we should not repress, but rather reveal to the world.

The next and final stage is that the individual has to encounter the other archetypes, such as the cosmic man, the wise old man/woman, the father, and the mother (if there is any). After that, there should be recognition of *Self*. This *Self* is an archetype located on the inner divine that we have to explore throughout our lives, and it symbolizes wholeness to one's psyche. However, it is important to note that the individuation process is not a process which can be completed in a given period of time. It can take a life time for an individual to become psychologically complete towards wholeness and finding this Self.

The purpose of using Jung's theory of individuation is to be able to explain and investigate the psychological journey or quest that the female heroine had to go through. Jung's theory is considered relevant because it can provide explanation for the events that happen on the narrator's inner mind, the concept of self-exploration and self-actualization, and most importantly, the process of her psychological completeness which constitutes the main plot of the novel.

METHODS

This paper uses library research as a method. The data were obtained from primary and secondary sources. The primary source is the work itself, Margaret Atwood's *Surfacing*. The secondary sources were obtained from reliable references such as articles and journals that have a similar topic. The primary data are passages from the literary work itself, *Surfacing*, which are related to the main character. The data are obtained from close reading the novel several times and taking notes of the needed data from the novel. Thus, the primary data of this study are dialogues and narration that contain the main character's thoughts, feelings, and behavior in the novel which are related to the main character and also support the analysis of the study. The secondary data are taken from books, journals, and internet articles that are related to the topic of the study.

There are two steps in analyzing the data. After reading the work, we matched the main character's psychological aspects, which consist of the main character's feelings, thoughts, and behavior with the Process of Individuation theory proposed by Jung (1966). Next, we present the process or the stages of the heroine's psychological quest by providing parts of dialogues from the novel.

The last step is drawing conclusion from the previous analysis in order to formulate findings the heroine's journey towards wholeness. In analyzing the data, qualitative descriptive method is used. This method is a

procedure to get a conclusion from a particular thing to a general idea based on the theory.

RESULTS AND DISCUSSION

The heroine of *Surfacing* had experienced tragic moments in her life which affects her personality and inner mind. Thus, she decides to follow the path to find the truth, disguising the psychological journey as a physical one to find his missing father. The psychological journey towards Wholeness can be analyzed by using Jungian's *Individuation Process*, for it can provide the theory about the identity, self, and the concept of mind. However, it is important to find out whether the heroine's quest can be translated into the process of individuation. There are some fundamental characteristics that the individual should recognize and experience to consider their quest as a process of individuation.

According to Franz (1964), individuation process generally is generated through a wounding of personality and its suffering. Thus, the first characteristic of individuation is 'a wounding of personality' of the individual. The heroine of *Surfacing* introduces herself indirectly as a person who has a little depth of emotion; she never laughs on jokes, she never cries, or screams, or gets shocked, and she never shows any common reaction and sympathy towards others. The story she tries to convey is flat, mostly dark, and confusing –it does not have a separate wall between memories and reality. Even from the first chapter, the heroine keeps telling the reader glints of uneasy experience she has been through.

"But they've cheated, we're here too soon and I feel deprived of something, as though I can't really get here unless I've suffered; as though the first view of the lake, which we can see now, blue and cool as redemption, should be through tears and a haze of vomit." (p. 12)

When the heroine finally reaches the village where she spent her childhood life, the memories of her family slowly appearing. The memories are mostly hurtful and sad; she suddenly recalls the day when her brother almost drowned in the lake, the moment before her mother died, and she remembers her child which is assumed to be left in

the city. Also, she had just got informed that her father is missing, long ago, and Paul (the closest person of her family) has been searching for him anywhere but found nothing. However, the heroine seems fine and untroubled. Joe, on the contrary, looks worried when the heroine leaves the house to pick foods in the garden. She can tell if he is worried by thinking "They watch me: none of them asks me where I'm going, though Joe seems worried. Perhaps he's been expecting me to have hysterics and he's anxious because I'm not having any." (p. 37). It can be seen that the heroine is emotionless and stiff; there are some 'human functions' that she cannot perform. She is unable to feel a deep feeling either because she does not want to or she just does not know how.

The heroine's 'wounded' personality is also proven by her lack of love for her lover, Joe. She claims in one of her narration, "Everything I value about him seems to be physical: the rest is either unknown, disagreeable, and ridiculous." (p. 62). The previous relationship with the man she called her 'husband' ended in divorce. She keeps telling the reader that her marriage is way too far from what she expected to be. It is fine at first, but later it turns out to be sad and problematic; the man is not capable for being a husband or a partner for her life. Although the story is not arranged orderly by the narrator, it can also be concluded clearly that the man left her because he was a married man who has a family. Soon the readers learn that he is the art teacher of the heroine, and they never had a 'legal' marriage like a normal one. Thus, the betrayal she experienced in the previous relationship affects the present one with Joe. She ignores the feeling of loving someone, as she states "... that was when everything he did was perfect. On his hand is a leather glove. He said he loved me, the magic word, it was supposed to make everything light up, I'll never trust that word again." (p. 50). She turns out to be a heartless woman who probably thinks that it is better to hurt someone than to be hurt because of love. Moreover, she clearly states that a divorce is "like an amputation, you survive but there's less of you." (p. 44). Because of the divorce, she is not the same person anymore; she is not capable for love and she cannot give her heart to anyone. On the other side, she claims that she needs Joe to be around. There is actually 'parts of her' that needs

him but she represses everything down to her unconsciousness, for she does not want to be hurt again.

The last 'wound' of her personality is the division of herself; she realizes that she has been living as the 'wrong half of herself'. When she finally found the clues to her father's disappearance, she tries to look for any papers that her father worked on before he left. It is when she finds an album filled with old photos of her family. When she looks into her childhood pictures, she suddenly thinks about herself; the old self that she can hardly remember. She states, "I was in most of the pictures, shut behind the paper; or not me but the missing part of me." (p. 126). It proves that she is actually aware of the fact that the person she is now is completely different from what she used to be. However, she has no idea when the process of changing had begun. They are probably formed after the traumatic experiences of her husband and her aborted child.

"No hints of facts, I didn't know when it had happened. I must have been all right then; but after that I'd allowed myself to be cut in two. Woman sawn apart in a wooden crate, wearing a bathing suit, smiling, a trick done with mirrors, I read it in a comic book; only with me there had been an accident and I came apart. The other half, the one locked away, was the only one that could live; I was the wrong half, detached, terminal. I was nothing but a head, or, no, something minor like a severed thumb; numb." (p. 127)

The wrong half of her, consequently, complicates the story. There are the before and after versions of her inner mind narration. She also states in one of her thoughts, "I have to be more careful about my memories. I have to be sure they're my own and not the memories of other people telling me what I felt, how I acted, what I said: if the events are wrong the feelings I remember about them will be wrong too, I'll start inventing them and there will be no way of correcting it..," (p. 82). It gives the reader a clue about the 'real' version of her narration above all she had mentioned earlier in the story, which turns to be an invention of her own mind.

Moreover, the division within herself also causes the loss of dream, as she mentions, "I'd like to hear about the dreams itself; I used to have dream, but I don't any longer." (p. 46). When Joe tells her that he just had a dream, she asks her what kind of dream it was, and she states, "I wanted to know, perhaps I could remember how." (p. 147). Dream, in Jungian psychological terms, is really important for human beings, as it is the gate for a person to dive into unconsciousness. The loss of dream on the individual proves the unhealthy psyche; there is something wrong in the narrator's personality. It performs her character to be psychologically 'wounded' and needs to be fixed, matches perfectly with the first characteristics of Jungian's *process of individuation*.

The next characteristic of individuation is that the process mostly happens in the second half of 'the stages of life.' According to Jung, every human being will perform a series of stages in life; the first one is the time where the individual is responsible for fulfilling the social expectations such as graduating from school/college, finding a job, and built a family, while on the second stage the individual will have another goal which is to fulfill their own needs, physically and spiritually (Jung as cited in Fordham, 1953). The heroine of *Surfacing* never mentions anything related to her age and whether she has pursued her dream and goals in life. However, from the narration, we learned that the heroine had married a man, though the marriage process is not clear. She also states that she had a baby from that marriage. She would have had a perfect family if the scenario of her life were different. The only time she recalls her past is when she found a photo album of her family. She reveals that after school graduation, there are no more pictures, the pages are blank. It can be concluded that the heroine left the town after she finished school to study at a university and find a job. The narrator also mentions her job as an artist.

Considering the fact that the narrator also had the chance to pursue higher education and study art (that way she could meet her 'husband,' the art teacher), leaves the town to reach her dream as a female artist, and has a career path, the heroine already passed the first stage of life. As soon as she decides to come back to her hometown, that is the time when she is ready to begin her second stage of

life; to find her missing father and the truth. This journey to find her father symbolizes the inner mind that begins to find a way to be fixed. Thus, the journey is not only about finding her father but also to find the narrator's identity as a human being.

The next characteristic of individuation is that the individual should be aware of the decision to leave the old way of life in order to begin a new one. They should be ready for the consequences and the effects of choosing the path. (Franz, 1964). The heroine of *Surfacing* is not aware of the journey at first; she believes that her return to the town is merely a journey to find her father. But later, as the memories of her past begin to surface to her consciousness; she recognizes that it is also the journey to find the truth and to make unity within her divided self.

The first time the heroine stays in her old house, she states that they will be there for only two days. There is no worth to clean the grass which grows in the pathway and the gate. She also mentions, "Still I'm glad they're with me, I wouldn't want to be here alone; at any moment the loss, vacancy, will overtake me, they ward it off." (p. 41). She has no intention to stay long, alone, in the place where she used to spend with her family. However, on the last day before they leave the town, she feels an emotional attachment to the place. "Being here feels right to me for the first time, and I know it's because we're leaving tomorrow." (p. 74). After a few talks with Evan, the one who picks them up from the island to the city, she and the rest of her groups decide to stay for one more week. This makes the heroine reveals her past more and more, though some of them are not a good memory. Before she begins another one-week stay, she intentionally goes swimming in the cold water; it's dangerous to go there by herself, for she might get cramps, but she does swim despite the cold and bad weather, and other memories are revealed once again. It represents that she is ready to face the truth, and she will learn to cope with the memories and the things she does not want to remember. That way, she can go deeper into the unconsciousness and find the *Self*.

The process of individuation is a long-term process that takes undoubtedly a long way of suffering and struggles to the individual,

psychologically and emotionally. (Cremers, 1986; Fordham, 1953; Franz, 1964). The 'wounding personality' that has been described in the previous section is the result of the heroine's sufferings throughout the story. Thus, it is clear that the heroine suffers from many painful experiences and struggles in her life, namely the broken relationship and abortion that leads her to alienate herself from the family and her past.

The next characteristic of individuation is the recognition of the archetype symbols; each individual should recognize the hidden meaning of the archetype symbols, which comes in disguise as a symbolic figure, dreams, or imagination. (Fordham, 1953). It has been mentioned previously that the heroine never performs any dreams, so it will be excluded in this analysis. However, there are proves that the heroine produces imaginations and encounters many symbolic figures. There are three main symbols that the heroine succeeded in translating throughout her journey: the lake, the paintings of her father, and the 'gift' from her mother. The symbolic figure that appears most frequently in the story is the lake. The lake is mentioned many times in the novel, for part of the island she lived is full of lake and water. As soon as the heroine sees the lake for the first time, she recalls the feeling of sufferings, "I can't really get here unless I've suffered; as though the first view of the lake, which we can see now..." (p. 12). Another time she find a lake, she recalls the moment when her brother had almost drowned when he was young.

The other occurrence of the lake is when the heroine suddenly wants to swim when the water is extremely cold, the moment after she had to stay for one more week in the town; she needs to be ready for the truth. She pushes herself into the lake, where flashbacks of her brother, her mother, and other painful memories are suddenly surfacing. Lastly, the heroine insists that she can find a clue about her father's disappearance by diving into the lake, another lake from the previous one. After she found a map about her father's paintings and artwork, she wants to find it below the lake, so she decides to dive deeper into it. That is when she was attacked by fears and panic, as she has a vision about her baby.

The lake symbolizes the gate between consciousness and unconsciousness. Whenever the heroine tries to dive into it, the memory and her past will always be revealed as well, as if she wants to remember about it even though it hurts. On the moment when she dives into the lake, everything that seems true is overturned; she is no longer a version that she invents by her own mind. The memories of her husband and the abortion which are narrated 'too simply' at first are finally revealed; there is no wedding, the husband forced her to have an abortion because he is responsible for his other children, and she is too ashamed to come back to see her family. She is not just 'diving' into the lake, but also dives towards her unconsciousness and brings the truth to the conscious mind. As the characteristic of individuation is the recognition of the hidden meaning on the archetype symbols, the heroine does represent that she is aware of the lake as a symbol of unconscious 'gate'; 'the lake was the entrance for me.' (p. 172). She realizes that the lake is the first path for her to begin her psychological quest to find the *Self* inside her mind and reach wholeness. She states that the lake is "the place where you could learn the truth."

As to finalize the process of individuation, the individual must find the *Self* within their inner mind. Thus, the characteristic of individuation will also cover the appearance of the *Self* at the end of the process; the individual must be fully aware of its existence. The *Self* will function to give a balance between the consciousness and unconsciousness of oneself. It is the unity where the aspects of one's personality can be controlled and recognized. In *Surfacing*, the heroine performs a series of psychological breakdown in order to reach a completeness and a healthier mental state. Furthermore, she also represents a long journey to find her missing father and the identity within herself. We can see the heroine's willingness to become a 'human being' again, thus in the end of the story, she proves that she can finally attain an emotional wisdom in her inner world.

There are several paths the heroine had to go through in order to integrate her aspects of personality. Firstly, the recognition of persona. Human beings will always develop their best function—to think, have intuition and feeling—but at the same time have a strong tendency to conform

to what is expected from them; to respond to education and social pressure and behave in an accepted way (Fordham, 1953). The individual will tend to present an exaggerated version of them to the world, the version which is more acceptable and following the social rule. The real version of ourselves is often different from what the desirable image we want to achieve, thus each of us will have a *persona* to wear on different occasion and social conditions. However, there is often a case when the individual identified too much with the persona that they are unable to perform or lost the sense of true self. This is what the heroine of *Surfacing* had to deal throughout the story.

On the first meeting with Paul, she ignores the fact about her husband and child. She uses her persona as a modern woman who had succeeded on her career and had a family, a child; she is ready for the answer if anyone asks about the baby which she cannot bring with her on the visit. She is performing the acceptable version and the desirable person she always wants to be in front of Paul and Madame. It is possible that before she went to the village, she also uses this persona in front of the world, in order to cope with the shameful and guilty feeling that her true self actually have. The problem occurs when she cannot differentiate which one is the intentional and which one is the true cover; she is too dependent to her present persona and had lost the connection to the truth. Later on the psychological journey, the heroine recognizes that she does not have to use and depend on the persona anymore.

The second phase is the assimilation with the *shadow*. In Jungian psychology, *shadow* can be referred as two different concepts: the *shadow* includes everything in the unconscious mind, good or bad; the repressed memories and things we do not want to see. While in another definition the shadow might include only the part of the personality that one does not want to identify as themselves, but still is an unconscious part of their mind; it is the dark side of personality. This dark side contains everything the conscious mind cannot admit about itself, so it will never appear in the consciousness unless the individual has an urge to dive into the unconsciousness to find the *self*. The heroine, before returning to the town, had experienced some tragic moments in her life which

produced something wrong in her personality—proven by the unreliable narration and memories that she wants to show. Some memories are not clear enough whether it is the truth or the invention of her conscious mind to cope with judgments of society and herself. However, the appearance of the past memories represents the shadow within her which needs to be embraced to the outer world in order to attain a healthy psyche.

The shadow which appears as the past memories mostly happen when the heroine has direct contact with her past, such as the old house, the island, and the boat. On the day when the heroine meets Paul and Madame, she suddenly recalls a memory of her mother because she sees Madame, who is the same age as her mother.

The memories of her mother are hidden deep down in her unconsciousness, formed as a shadow. It is the guilty feeling of a daughter who cannot be with her mother when she was dying and later died. The guilt is also performed whenever she recalls the memory of her mother. When the heroine visits her old place for the first time, she remembers her mother again. Those are the memories she actually wants to forget; she thought it would be deleted forever, but it actually got dumped on the unconsciousness and will be back to the surface when the heroine is ready; in this case, the memory will mostly appear when she gets in touch with her past. It also proves that the process of individuation is still ongoing within the heroine's psyche. Another *shadow* that begins to be recalled in the heroine's mind is the relationship between the heroine and her husband. Being in a broken relationship will cause a traumatic feeling in the individual, which makes them choose to ignore rather than cope with them. However, the heroine begins to develop her inner mind by remembering her past and brings the unconsciousness to the surface; one of them is recalling the moments when she was in a relationship with her husband.

The next point is the concept of projection: the individual will tend to see their bad traits projected on someone else. As mentioned previously, the shadow can be a dark side of personality which could not be accepted as the part of themselves. This *shadow*, consequently, will be performed in another person as if we have a 'mirror'

where we can see imperfections on them but, actually, they are the reflection of ours. We can learn that the heroine of *Surfacing* describes herself as someone who does not have a deep emotion towards others. She could not show love for her boyfriend, Joe, though she keeps him to be in her side. She projects this nature to David, Anna's husband.

"David is like me, I thought, we are the ones that don't know how to love, there is something essential missing in us, we were born that way, Madame at the store with one hand, atrophy of the heart. Joe and Anna are lucky, they do it badly and suffer because of it: but it's better to see than be blind, even though that way you had to let in the crimes and the atrocities too. Or perhaps we are normal and the ones who can love are freaks, they have an extra organ, like the vestigial eye in the foreheads of amphibians they've never found the use for." (p. 160)

The heroine also often compares Anna and David's marriage with hers. She questions whether Anna and David have a special method so they can spend their whole life with each other, in such a long time. It is actually the projection of her own marriage and relationship with her husband; she thinks that all she had to go through is a failure, both the marriage and the future baby. Thus, she suspects that in every successful marriage there will always be some methods, not purely because of love nor a commitment between two people to live together.

The next projection is when the heroine sees some people who invade her father's island (she called them "the Americans") as a killer; she actually is projecting herself as a killer of her baby because of the abortion. After the heroine decides to stay for a week longer in her hometown, she apparently finds clues about her father by researching on his essays and maps that lead to the place called White Birch Lake. She plans to go there to verify, saying to the others that it is a good time to go fishing, and the rock paintings of her father will also be attractive for the "Random Samples" (a short movie project done by David). The four go to the lake, fishing, while the heroine tries to match her father's drawings with the real position. She finds nothing,

unfortunately. But she sees a dead heron on the island; she is uncomfortable about it that she cannot forget the visual image. She is upset with the killer and relates it with a war in her childhood and it makes her suspect that they are the Americans.

However, it is then revealed that they are not Americans, the flag is 'not a flag at all, it was a blue-and-white oblong with red printing, GO METS.' (p. 151). David and Anna shake hands with them after they told them they are Canadians. They show a more friendly behavior as if they are comrades, but the heroine keeps the hate for them. The uncomfortable image about the dead heron still remains in her mind. She hates the fact that the people they have met had killed the heron.

But they'd killed the heron anyway. It doesn't matter what country they're from, my head said, they're still Americans, they're what's in store for us, what they are turning into. (p. 151)

When David said he wants to stay and have lunch with them to talk about baseball scores, the heroine refuses by saying the wind is against them now. She is actually still angry about the heron. She suddenly recalls the memory of her childhood, when she and her brother play, they were animals and their parents are humans, she remembers her mother said, 'Killing was wrong, we had been told that: only enemies and food could be killed.' (p. 153). From the narration we can learn that the heroine grows up in the family that really oppose killings, both animals and living things, unless it is enemy or something we should eat. Thus, the guilty feeling as the *shadow* in her inner world arise from her unconsciousness, being projected as the anger and hate she has towards the 'American' men. It is actually the hate she has for herself, being a killer of her unborn baby. She states that 'it is stupid to be more disturbed by a dead bird than by those other things,' however, she also concludes that it is normal to be concerned to the heron for 'the death of the heron was causeless, undiluted.' (p. 154). It is in a way similar with the abortion: the death of the baby was causeless for it is not its fault to be in her tomb and be a living thing in this world. She also projects her inability to face the oppression; she could not say 'No' to her husband when he forced

her to kill the baby. She projects the feeling through the anger and fury towards the one who kills the heron.

The next phase is the confrontation with the *Anima/Animus*. According to Jung (1966), inside the *shadow* of the individual there will always be the qualities of the opposite gender. There are feminine sides in men, and masculine sides in women. Those sides of personality should be recognized by the individuals as part of themselves, for repressing them can damage the aspects of inner mind. The recognition of animus/anima can also bring individual to the realization that there are two sides of personality with their unique nature; one cannot stand alone without each other. This can be seen in the psychological journey of the heroine in the novel. After she copes with the memories inside the *shadow*, the process is slowly moving to the confrontation with the *animus*. She is more and more convinced about the masculine quality in her inner self, mostly from how she sees his father.

In order to find clues about her father's disappearance, she must have a deeper understanding about her father's motifs and way of thinking. On the first half of the novel, the heroine tries to look over her father's work and what he has done before missing. She recognizes that some of his work becomes different from what it used to, "more hasty or careless" (p. 65). She is slowly convinced that her father is probably gone missing in the wild, to immersed in himself as another form of beings.

They must find it strange, a man his age staying alone the whole winter in a cabin ten miles from nowhere; I never questioned it, to me it was logical. They always intended to move here permanently as soon as they could, when he retired: isolation was to him desirable. He didn't dislike people, he merely found them irrational; animals, he said, were more consistent, their behavior at least was predictable." (p. 64-65)

The heroine states that her father's intention to stay away from the city is reasonable. She realizes the aspects of her *animus* which comes from her father and his thoughts. Thus, in the final process, she decides to follow his path towards the truth. In order to find truth as well as to make her inner self fixed as it is supposed to be, she performs a

psychological breakdown on the wilderness. She is indirectly inspired by how her father's inner mind works. It leads the heroine to the further step towards wholeness.

On the last phase, the heroine can finally find her way towards wholeness. *Wholeness* in Jungian terms is a concept when the conscious mind of the individual can work in harmony with those in the unconsciousness (Sharp, 1991). The repressed memories and things the individual ignores to see will come to the surface of the consciousness. The archetype of wholeness is symbolized as *Self*. The individual should recognize the appearance of *Self* to attain the psychological wholeness and peace within her inner mind. *Self* can be found in any visual images, dreams, or imaginations. Those aspects can be found on the heroine's journey on the last chapter to finalize the process of individuation she had experienced in the story.

The heroine spends a few days in the wilderness, immersing herself to the animal-like behavior and isolating herself from any human touch. She spends the first and second day at her old house, while the rest of the days she put off her clothes and lived in the wild. In this psychological breakdown, the narration goes around only on the heroine's inner mind. It is both complicated in terms of the language and symbols but also is easier to understand in terms of what is actually happening inside her mind throughout the story.

The final process of the heroine's individuation is presented as the integration between her conscious and unconsciousness. Those proven by a particular behavior of the heroine which increasingly develops throughout the story; she can finally bring her past memories to the surface of her consciousness to cope with them and attain emotional wisdom. There are some representations of the final process that marked the heroine's final step to accomplish the wholeness; the first one is when the heroine is finally able to cry.

It has been mentioned earlier that the heroine cannot perform some 'human functions' such as crying, laughing on jokes, and feeling a deep emotional attachment to something. In the last final chapter, however, she proves that she is able to cry. She can finally accept the painful memories and the

fact that her parents died, leaving her all alone in this world. The anger about her parents' death that she had been keeping inside her mind for a long time can finally be revealed to the consciousness. She finally decides to bring out all her sadness and fury to the world as a cry.

Next, the heroine had a vision of her mother and father. Even though she mentioned her parents more than once in the story, there is no image or visualization of them. She also states more than once that she cannot remember both of their parents' faces. But in the final process, after the isolation from the outer world and human beings, she can finally have a vision of her mother and father.

The next point about the heroine's wholeness is the appearance of dream. The previous aspect of a wounded personality mentioned that the heroine never had any dream for a long time, probably after the traumatic events she had experienced in her life. According to Jung (1966), dream is an important thing in human beings, because individual can reach and recognize the unconsciousness within a dream; the phase when our body is inactivated but the mind still works. The heroine states that she cannot remember how to dream and asks her boyfriend about his, wondering whether she will have one if she can remember how to do it. However, she had been living in her conscious mind for most of the times. To reach the deepest place of her mind, she should dive into the lake to find the truth and her repressed memories. Thus, on the final chapter she proves that she is still able to have a dream.

Lastly, she realizes that to have redemption from her own self and the unborn baby she had previously ignored, she has to prove that she is able to bear a child again in order to make an opposite scene from her traumatic past.

In the final chapter, the heroine is aware of the appearance of the baby. When she decides to leave her friends, she states, 'the canoe glides, carrying the two of us' (p. 199) while it is only her who runs to the wild. The heroine tries to tell the reader about the other living things in her body. It indicates that she can finally have a child again and ready to accept all the consequences. It also suggests that the heroine wants to give life instead of taking

life. Related to the vision of the heroine's parents, which indicates the realization to be independent, the heroine's realization to give life to the living thing inside her body also indicates that she is ready to propagate life, cherish the life given to her.

After recovering from her traumatic pasts, the heroine realizes that it is better for her to come back to the city. In the passage above, she states that the thing inside her needs to be fed and if she starves, it will starve as well. Since she wanted it to be born, she finally decides to finish her runaways in the wilderness and come back to the city.

CONCLUSION

The analysis shows that there are many similarities between the heroine's journey and the process of individuation. There are characteristics of the process of individuation found in the heroine's journey; the first one is a wounding of personality. The heroine shows a damaged psyche from the beginning of the story, namely the lack of deep emotion, the loss of the feeling to love, and the internal division within herself. There are some functions that every human being should have had on their personality, which the heroine cannot perform. It is the effect of the tragic moments and traumatic experiences she had to go through in her past life. A wounding of personality is produced because of the 'long process of sufferings'. Therefore, it is another characteristic of the process of individuation that can be found in the heroine's journey.

The heroine's damaged personality comes from two main tragic moments in her life; the broken relationship with her former 'husband' and the painful experience of abortion. These moments, consequently, lead her to abandon her true feeling and the longing for her family. She decides to be alienated from her family because of shame and guilt towards them. Furthermore, there are intentions from the individuals, directly and indirectly, to begin a new way of life or find the meaning and truth behind them; the individual should be aware of the decision and be ready for the consequences. While finding clues on her father's disappearance, she experiences a psychological

breakdown that is difficult and emotionally exhausting. However, she managed to pass through the difficulties and finally find the truth.

In the process of individuation, the individual will attain recognition of the Self, the place inside our mind where the consciousness and unconsciousness lived in harmony. The heroine is aware of the path that leads her to the Self, and bravely follows it throughout the story. The first way for her to reach unconsciousness is to dive into the lake, the archetype symbol representing the gate between consciousness and unconsciousness. By diving into the lake, she can finally bring her unconsciousness back to the surface, producing a unity into her divided self. Therefore, it indicates that the heroine develops her inner mind one step closer towards wholeness.

There are four stages of the heroine's individuation process, namely the recognition of persona, the assimilation of the shadow, the confrontation with animus, and the appearance of Self. In the final stage, the heroine can finally show her 'human functions,' which cannot be performed before the journey. Hence, she attains wholeness to the aspects of personality and a healthy psyche after a process of individuation throughout the story.

REFERENCES

- Atwood, M. (1972). *Surfacing*. New York: Fawcett Crest.
- Bhalla, A. (2012). Ecofeminism in Margaret Atwood's *Surfacing*. *International Journal of Scientific and Research Publications*, 2(10), 1-6.
- Cremers. (1986). *Memperkenalkan psikologi analitis: Pendekatan terhadap ketidaksadaran*. Jakarta : Gramedia.
- Endurance, A., Babae, R. & Majeed, A. A. (2014). The revived self through nature in Atwood's *Surfacing*. *International Letters of Social and Humanistic Sciences*, 27, 31–38.
- Franz, M.L. (1964). The process of individuation. In C. G. Jung, M.-L. von Franz, J.L. Henderson, J. Jacoby & A. Jaffe (eds.), *Man and his symbols*, (pp. 157-254). New York: Dell.
- Fordham, F. (1956). *An introduction to Jung's psychology*. Great Britain : Pelican Book.
- Hall, C. S., Lindzey, G. & J.B. Campbell. (1997). *Theories of personality*, 4th ed. John Wiley & Sons.
- Hernandez, L. G. (2015). *Mapping of the Self: A Jungian analysis on Margaret Atwood's Surfacing*. (Unpublished undergraduate Thesis). University of La Laguna, San Cristobal de la Laguna, Canary Island, Spain.
- Gautam, V. & Sinha, J. (2012). Role of nature in self-exploration in Margaret Atwood's *Surfacing*. *International Journal of Scientific and Research Publications*, 2(4), 1-3.
- Jung, C.G. (1966). *Two essays in analytical psychology*. New York: Princeton University Press.
- Kalia, H.L, Singh, N.K., & Singh, R. (ed.). (2002). *Encyclopedia of the world psychologists Vol. 2*. New Delhi : Global Vision Publishing House.
- Sharp, D. (1991). *Jung's lexicon: A primer of terms and concept*. Inner City Books.
- Wellek, R. & Warren, A. (1942). *Theory of literature*. New York: Harcourt, Brace and Company.
- Widyaningrum, N. A. (2018). *Character development of Elaine Risley as seen in Margaret Atwood's Cat's Eye*. (Unpublished undergraduate thesis), Gadjah Mada University, Yogyakarta, Indonesia.